Please help support contemporary visual arts in the mid-southern region by joining today. All members will receive one year of Number mailed to them and will be acknowledged in each issue. All contributions will count towards matching grant funds and are tax deductible to the extent allowed by the Internal Revenue Service.

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Join us
Welcome back to the world of Number: and the vibrant visual arts scene found in communities surrounding the Tennessee, Mississippi, and Arkansas regions. Our most recent publications (No. 74 & No. 75, respectively) shed a light on the epic 25-year history of our journal and provided a cultural examination of how current Southern artists and/or works of visual arts in the area engage the public and communities in larger social conversations. I was not the only proud member at Number: who enjoyed taking a moment to reflect back on all Number: has covered and accomplished for nearly three decades. This time of introspection gave an appreciation for how art is positively and profoundly changing the way we experience life as a whole from the Southern point of origin outward. You can reexamine specific issues, and all of the 73 others that came before it, on our website and archive at www.numberinc.org.

For the current issue at hand, in your hands, we decided to take a look at how new media is making its impact on the ongoing and growing Southern art scene. Sure, Number: is a publication that has been founded on the standard quarterly, journal newspaper print form of media to relay the best of what’s around, but that didn’t stop us from collecting some of the most interesting conversations and exhibitions going on in our neck of the woods. If you are familiar with Number: you will see another stellar read ahead. If you are new to Number:, I firmly believe that you will be pleasantly surprised and hopefully decide to become a devoted reader.

Within these pages, you will find wonderful regional updates from the Nashville and Memphis areas that show groundbreaking, outstanding organizational and creative movement changes of the times. You will read about several different and fantastic stories about graffiti artists doing amazing things for their communities and their own personal creative journeys. You will check in with the latest from the profound Mississippi mixed media artist and chair of Millsaps College’s Art Department, Sandra Murchison. Not to mention, you will have the chance to learn more about party streamers, water colors, trash, plastic bags, street art, and everything else you can imagine is helping make our region one of the more exciting visual art scenes happening.

After further observation of the finished product behind this issue, you may notice that it is a few pages shorter than the previous ones the past few years. We cut back the page count for two reasons this time around: 1) we always need more quality writing to be submitted from all over our region, and 2) we always need more support in the forms of donations and advertising. Number: has been around for 25 years, but I know that I’m not the only one here that wants to see it around, promoting all of the wonderful art and artists of today and the future for the next 25 to come. It’s a cliche, but it takes a village. If you or anyone you know loves to write objectively and critically about the visual arts, tell them to contact us. If you or anyone you know needs a solid platform to get the good word out about your creative endeavors, tell them to contact us. There is no good excuse other than time for everyone who wishes to be a part of this great thing called Number: to do so. So what are you waiting on?

With technology and new media as they are these days, there are so many ways for creative people to express themselves and to reach a larger audience than ever before. So come along with us, LIKE us on Facebook, SUPPORT us at www.numberinc.org, and enjoy this issue. Remember, we are only a functional magazine and organization as long as everyone gets involved as much as they possibly can with our online and print publications. If you have any questions or ideas on how to become part of Number:, contact us via our website and help spread the word by sharing this issue with all of your friends who you feel would enjoy it. Thanks for your time and support.
Four of the many locations to check out include the Crosstown Arts, Tinney Material Anthology, M+B, and the David Lusk Gallery. For more information on these and other venues, please go to www.mca.edu. More information about the venues-including links to events such as the Crossroads Art Crawl and the Artists’ Studio Tour—is hosted on the website www.glitchery.com. The exhibitions hosted by Glitch can be found at Facebook.com/glitchery.

Regional Update: Memphis

The availability of the gallery space creates a unique opportunity for artists working in reclaimed media and for area print, paper, and textile artists to work in space Gallery in Nashville as a severely underrepresented community. The space already hosted 12 Projects, a curatorial and curated by the active and thoughtful curatorial group En Masse. The site, the site of the Memphis Art Fair held by area arts group Unendid in August, is more unique than the potential for a gallery space to be specifically targeted towards exhibited works, paper, prints, and books, which often mirrors the popularity of contemporary cardboard in artists’ centers like Crystal Bridges Museum of American Art, and the Hirshhorn Museum and Gardens. Another Place & Time: Carroll Cloar’s Images of the Rural South

Over the past summer, several venues—including Christian Brothers University, the Art Museum at University of Memphis, Mid-South Community College, and Memphis Brooks Museum—have hosted the works of Arkansas native Carroll Cloar. His work recalls, sometimes, mundane daily life in the south with an enchanting and sometimes haunting irony and slightly surreal quality. Cloar was born in Arkansas in 1930 and died in Memphis in 1993. He studied at Southeastern at Memphis (Rhodes College), Memphis College of Art, and the Art Students League of New York. Cloar had solo exhibitions at Memphis Brooks Museum of Art, the High Museum of Art, Arkansas Art Center, and the Tennessee State Museum, and has been featured in Life Magazine, Time, Horizon, and The Nation. In 1970 he was awarded an Edward MacDougal Scholarship and a Guggenheim Fellowship six years later.

I happened upon the exhibition of Mid-South Community College and was completely drawn in by a simple line he used to paint the sky. Having grown up in Arkansas myself, I was transported to another place and time. A time when we walked with books of green stamps to the 5¢ or in hopes of purchasing a new toy before treating ourselves to a Peach Nut at the Piggly Wiggly. Cloar’s most powerful paintings draw us into a world which, although beautiful, is often filled with primal fears, bitter injustice, familiar ghosts, family tensions, frenzied dreams, the treacherously lost past, and the desire for, and yet the struggle with, faith.” said Stanton Thomas, Brooks Curator of European and Decorative Art. Although “In His Studio Carroll Cloar,” a recreation of his studio at the University of Memphis is scheduled to end September 7, it is still time to see this great American master’s work.

The “Carroll Cloar Nativity” exhibition of paintings, on display in the main atrium gallery of Mid-South Community College’s Heritage Center, has been extended through September 20. It’s truly a great show in an unexpected place. “The Crossroads of Memory: Carroll Cloar and the American South,” which includes close to a stageworthy, seven paintings of his renowned works

The shows mark the centenary of the artist’s birth. The show will leave Memphis and tour museums in both Georgia and Arkansas through 2014. More information about the exhibitions—including links to events such as the Crossroads inspired eyecatchers through Crittenden County, Arkansas, a docent leads tour of the work followed by afternoon tea, and a talk lead by curator Stanton Thomas—can be found at www.brooksbrookumuseum.org. The Brooks Museum is located at 1354 Plater Avenue (in Overton Park), and Mid-South Community College is located at 3000 Westwood in Broadway in Memphis.

Also of great interest this year to many local artists and arts organizations are Cloar’s works from the 1970s and 1980s. The exhibition was curated by the artist’s son and assistant Emory Cloar. It includes approximately 30 works that span the artist’s career. The show will feature some of Cloar’s most iconic works, including his “Peach Nut” and “Pork and Beans” series. The show will run through November 9, 2004. For more information, please call 901-325-3000.

Another Place & Time: Carroll Cloar’s Images of the Rural South

Platetone Printmaking, Paper and Book Arts

Another Place & Time: Carroll Cloar’s Images of the Rural South

Turnip Green Creative Reuse

Platetone has already hosted the regional conference earlier this year and will serve as a meeting point for monthly planning conversations for future engagement in the state.

Residents of the area include a number of established artists working in reclaimed materials and for area print, paper, and textile artists as well. Gallery in Nashville as a severely underrepresented community. The space already hosted 12 Projects, a curatorial and curated by the active and thoughtful curatorial group En Masse. The site, the site of the Memphis Art Fair held by area arts group Unendid in August, is more unique than the potential for a gallery space to be specifically targeted towards exhibited works, paper, prints, and books, which often mirrors the popularity of contemporary cardboard in artists’ centers like Crystal Bridges Museum of American Art, and the Hirshhorn Museum and Gardens.

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Interview: Sandra Murchison

For the last several years, Mississippi artist Sandra Murchison has been producing a rich and engaging series of work that takes elements from the numerous historical markers on the Mississippi Blues Trail. After making rubbings of the markers, she layers the fragmented text into painted collages and large-scale mixed media prints. Her work is represented by Fischer Galleries in Jackson and Guy Lyman Fine Arts Gallery in New Orleans and has been featured in scores of international juried exhibitions. Murchison also chairs the Art Department at Millsaps College in Jackson, Mississippi, where she teaches printmaking, painting, drawing, and book arts.

The Blues Trail markers are an attempt to establish fixed, lasting monuments to an enigmatic, ephemeral phenomenon—the music of a dying generation. More so than being about the music or about the markers per se, your work really seems to be exploring this paradox—permanence and impermanence. For instance, you mentioned something about the markers per se, your work doesn’t even touch on the Blues Trail, not just as an artist, but as a longtime citizen of Mississippi?

Yes. And as far as Hardface Clanton goes, I was trying to emphasize the sense of space, quiet and scarcity. That disorientation that I experienced from the tiny town’s main street area where the marker is located, I was left to notice the vibrant grass and random flowers nearby. It almost seems more rural even on such main streets.

In general, yes. I think my imagery does ride along a tight line between melancholy and celebratory, much in the same way that the Blues Trail paves history to distant moments in time. It’s a pity that the musicians weren’t showcased with such magnitude in their time. Luckily, a few are still alive to enjoy the rise in acclaim. Right, I suppose dying generation isn’t entirely fair to folks like Denise LaSalle; who are still playing and have laid down a fine legacy. Perhaps it’s more fair to folks like the Davis Brothers. It’s a pity that the musicians weren’t showcased with such magnitude in their time.

Are they connected to your work on the Blues Trail, not just as an artist, but as a longtime citizen of Mississippi?

Yes, and often they are. When I’m working on the Blues Trail, the musical climate of the place is in the air. It’s a feeling of general disorientation that I experienced from the tiny town’s main street area where the marker is located. I was left to notice the vibrant grass and random flowers nearby. It almost seems more rural even on such main streets.

The Blues Trail makes an attempt to turn the viewer to the tactile sensibility of nature itself. Yes, the textures in these pieces are remarkable; especially your works on paper like WGRM Radio Studio (2010). At over 70 inches across and very densely layered, it’s certainly not your grand, daddy’s fine art print. Can you explain the process?

You’re referring to one of my collages, which are made by using acrylic mediums as a resist on canvas and then doing a considerable amount of both hand and machine sewing into the canvas prior to inking the piece in reverse and challenging the viewer to decipher. My thinking is that this process is similar to how remove I feel from the original, more authentic stories that the markers are trying to get across. And what about your students at Millsaps?

Do they keep you real?

I have enjoyed working with some really sweet, wonderful students, all of whom have challenged me to stay young and active simply by their constant presence in my life. They stir my curiosity, they distract me daily, and give me a reason to return to the studio the next day. But my artwork stems from living and working in a state that is notoriously on the bottom of all the good lists and at the top of all the bad ones. The Blues Trail makes an attempt to turn the viewer to the tactile sensibility of nature itself. Yes, the textures in these pieces are remarkable.

This project has progressed?

Is this a natural affinity, or perhaps something that you have consciously cultivated as this project has progressed?

I’ve gathered what I have found from my adventures into the Delta botanical specimens growing near the markers, any architectural or agricultural structures surrounding the stories, and a sense of freedom from city life. My aesthetic is more intuitive rather than planned, but with an attention to surface textures akin to the tactile sensibility of nature itself.

What is your take on the Blues Trail, not just as an artist, but as a longtime citizen of Mississippi?

Certainly, the trail does bring in tourists from across the markers? Who will go and see these memorials?

I love the idea of remaining close to the Delta and supporting that region, so I would say the Ogden Museum of Southern Art or the Contemporary Arts Center in New Orleans. But, of course, I am for my work to meaningfully exist and help us all to question what and how we treasure our cultural history in all locations. With that larger order of purpose in mind, why not MAM?

One last question: What’s your favorite color?

Periwinkle, it’s one of the blues in your pack of crayolas.

For the last several years, Mississippi artist Sandra Murchison has been producing a rich and engaging series of work that takes elements from the numerous historical markers on the Mississippi Blues Trail. After making rubbings of the markers, she layers the fragmented text into painted collages and large-scale mixed media prints. Her work is represented by Fischer Galleries in Jackson and Guy Lyman Fine Arts Gallery in New Orleans and has been featured in scores of international juried exhibitions. Murchison also chairs the Art Department at Millsaps College in Jackson, Mississippi, where she teaches printmaking, painting, drawing, and book arts.
### Chasing Trains at Midnight: Barl & Neen

Chasing trains at midnight, running through ditches at dawn, tromping around a condemned warehouse in the dead of night. These aren’t the most romantic places to go on a date for most Memphians, but for Neen and Barl, two talented graffiti writers, it’s not the location that matters. It’s the collaboration, the sharing, and the competition that drives them. These two have each other’s back, while they develop a relationship that shows their passion for the other and for their public art.

Though both Neen and Barl have had a talent for art since childhood, they came to graffiti late, in college while studying fine art. Barl’s first real introduction was in orientation freshman year, sitting, wearing a Banksy t-shirt, across the table from Rakn. Rakn noticed the shirt straight away, and the two became fast friends and quick graffiti writers. “At this introduction was in orientation freshman year, sitting, wearing a Banksy t-shirt, across the table from Rakn. Rakn noticed the shirt straight away, and the two became fast friends and quick graffiti writers. “At this point, I was still a complete toy and Banksy was my hero,” Barl said. “We started talking about graffiti and he pretty much made my head explode.” Rakn and Goes, another local writer, showed Barl locations and techniques, and, of course, Barl took Neen along. Neen caught on faster than anyone expected, proving that she could easily transfer her training as a traditional painter into a graffiti and well-crafted graffiti writer. “Spray cans were no different from paint brushes. It was just going from 12” x 18” paper to an entire freaking wall that was so foreign. For me, the idea of spray cans was really no less exciting than the invention of tube paint for eighteenth century artists. Instead of paint brushes, you have caps. All you have to do is shake and control it (and watch your back).”

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Barl watched her back and the two started collaborating, using complementing colors and images to link them. First they started tagging, quickly, one-color names on as many locations as possible, but soon realized that it was both dangerous and not as aesthetically appealing to them as art was. So they pulled from their childhoods, their interests, and their studies, and found a place within sequential narratives, or comic books and graphic novels, where they could combine their knowledge of illustration and painting and translate it into public graffiti pieces. They cite international comic artists and illustrators as their greatest influences: Brazilian Rafael Albuquerque, Americans Sean Murphy and Alex Paredes, and German Markus Djurdjevic, for their use of color, lines, and space. But Barl also gave a nod to horror films, heavy metal music, and even Yu-Gi-Oh. Neen’s figures, who are mostly women, are reminiscent of Robbiel’s Quemado’s strong and sexy superheroes types of ladies, she says, sexy cat or sweet puppy on rare occasions. And she can certainly do a fine Sailor Moon when the surface or situation begs for it. They learned quickly that by working together they could take their time, plan their pieces, do more than just tag or throw up their names. They could transform their environment. For Barl, it’s a matter of combating commercialization with public art.

“We are constantly harangued by an uncountable number of advertisements. The corporations and marketing agencies who put these ads out never ask the residents if it’s okay to make their environment all commercialized; they just do it. So it is only fair for the inhabitants to put out something that people may actually want to look at, or at least something to make things more interesting.” And, as with all graffiti writers, it’s a matter of excitement. Barl added, “It provides a chance to break out of the monotony of everyday life to go on an adventure. Who doesn’t love an adventure?”

For Neen, it gives her a chance to try, and succeed, at a new medium; one that took her out of her house and made her art mobile and much more accessible to a wider audience. But she realizes the bigger implications and dangers of graffiti. “It’s easy to jump in and commit, but what so many kids don’t realize is the literal and metaphorical price that comes with it. Spray paint can be expensive, and so many of graffiti artists steel in order to pursue what they love. The metaphor cost is your reputation, your parents’ well-being (my momma worries enough as it is), your future, and also your moral code.” She and Barl are in it for the art, not for the pursuit of getting their name known (and certainly not to be known as thieves).

In addition, the quality of their work improves as they plan their pieces and find their spots together. The two often paint trains, as railroads give their work a moving canvas that can travel all over the US, displaying their art to people who may never come to Memphis. Passing overpassas in big cities, through the middle of small towns, and even corn fields, the train acts as a traveling art show. A train often can feature the works of lots of graffiti writers who often don’t even know each other. The limitations of scope and scheme are boundaries in graffiti. Barl said, “Graffiti, more than any other visual art form, has the most room for innovation, yet not many people have any desire to realize the potential of this medium. I want to make stuff that no one has ever seen before, stuff that only I can make. Before you can do this, you have to have a fundamental understanding of the medium, and a good amount of can control. But after you have that down, there is absolutely no limit to what you can do.” They also like to take their time and paint in legal spaces or abandoned buildings and ditches, where they can focus more on their craft instead of the railroad bulls or police chasing them down. In these less public areas, they still create separate images that mirror their individual styles, but the works get larger. The messages make more impact when they collaborate. Neen may do one character in her softer, more colorful mode while Barl has a corresponding character using his own graphic, darker style. And in the middle of making art, their relationship grows. Barl’s work often warrants Neen’s appreciation. “It’s awesome turning a vision into a data,” he said. “However, there is a big aspect of competition in our relationship. I always know that I painted a good piece whenever she comes over and punches me in the arm.” Like many graffiti writers, they are inspired by holidays, but in their case it’s Valentine’s Day or their anniversary. Barl commented, “At one point we did this collaboration in memory of our cat who died, Trippy Walker, I painted a rat god with a scepter standing upright, while Neen painted Trippy being corossed by the rat god. Under it she wrote, Now with the Rat Gods.” Neen has a greater understanding of the coupling of danger and intimacy in their collaboration. “It’s great working with someone you’re really close with in dangerous situations where you have to be quiet, and we don’t have to speak much because our frequencies are always tuned together.”

The two will continue to paint together, trying to make the world around them a more beautiful place through their graffiti and fine art. Granted, that includes Barl’s skull-like heads throwing up his name butting right up next to Neen’s sexy cat crouching out of a blue background. Most Memphians will be lucky to catch a glimpse of these treasures that lurk in little known ditches and abandoned buildings. If you stand at Sun Studio and look up at the back of the billboard over Domino’s pizza, you’ll see a heaven piece that Barl and Neen worked on with Rakn. That extent, everyone is lucky in terms of graffiti lucky to avoid the cops and death while working, lucky to see works that are hidden right in front of our eyes, and lucky to work together to create some of the best, cutting-edge art with someone they adore. So, in chasing trains, they chase the luck and each other in the process. Let’s hope they keep painting along the way.
Street Art Show
 Leadership Memphis Gallery 363
 Memphis, TN
 July 26 – August 26, 2013

Leadership Memphis’ Gallery 363 opened a Street Art Show on July 26. The show featured five graffiti artists: Nosey42, BeReel (aka Clinton), Hunter Deese, Arturo Aguirre, and Bryan Deese. Wyatt Waters, a native Memphian, who works at a museum in Nashville, curated the show bringing together five graffiti writers from Nashville and Memphis. Joiner posed a challenge to these artists who normally paint in large scale on public surfaces, asking them to create their work on smaller, more intimate forms, bringing them to an art gallery. She asked, “A small work is meant to be indoors, permanent, and by its nature, it is considered part of the large-scale mural. It is a different kind of challenge, and it is meant to spark a completely different conversation with the viewer.” Though all of these artists know each other, and have often collaborated as graffiti projects, they have never shown their work together indoors.

Nosey42’s work featured sleeping pallets, words, stars, fabric, metal, wood, and found objects. This collage effect rendered partial verbal messages and visual images that worked together in a way that seemed almost archetypal. It’s as if he was using many different images in order to get to the bottom of our society. His work transformed both his formal training in graphic design and his familial involvement in community urban art. Nosey stated that his work is also influenced by the buffing, or what he calls the subconscious art of graffiti removal. Sometimes buffers paint nice, new little squares in one color, which is then covered again by tags, handpieces, other paint, and new graffiti. This process is often haphazard, but the effect is an art in and of itself. His works call up the past, much of which he has found near graffiti pens, abandoned properties and train tracks. He juxtaposed these found objects with classic graffiti, to create a sense of the disordered past, and contemporary on the same street, and place in the process. He represented the TM Crew.

BeReel’s work features a focus on the Nashville hip-hop scene, and the publisher of CONCRETE Magazine (which reports urban culture). He produced six panels for this show: each featuring a different color and biographical sketch. George Jones, O’Shea Cato, Peter B., St. Paul, and Juicy (South of Three-Mb) DJ Drama, and other hip hop artists. BeReel’s panels paint, scratch, words, images of contemporary artists, and hip hop spray paint on large-scale canvases. From rap to soul to country music. “I grew up in a traditional spray paint, if it speaks to me, I include it.” He considered the work Pop Art, and use techniques and references he learned in the street art world. His theme of the complexity of an individual and his identity. He identified from the layers of paint and distinct color choice for each panel.

Hunter Deese, a native Memphian, is a self-taught abstract painter and represented the TM Crew. In this show, he used color and texture as essential elements in dictating the body and feel of his abstract art. Magnification of his large-scale graffiti panels. Pense moved from these small canvases with bright colors full of tone and depth angles to two large works ofhoundtoes, a detailed balancing of paint drops, splatters, and geometric patterns. He focused on the artistic and juxtaposing colors as well as incorporating different shapes into my work. He stresses the importance of texture in his art and the small leaves the viewer with a visual and tactile sensation that is both painterly and abstract.

Arturo Aguirre, representing the TM Crew, lives and works in Nashville. For this show, Aguirre produced numerous pieces, many of which varied together as companions. Like many graffiti writers, his work included objects with layers of paint and images, creating a narrative with each piece within the body of his work. And his show. His painting Anser Vito Love by Life, was created for his friend who died on July 27 after a five-year battle with cancer. Arturo chose the image for his work, but his heart, let the medium dictate the process. “I love splatter and dipping paint, because I don’t control it. It goes where it wants. When I combine that release of control with some solid electric work, it creates a combination of structure and fantastic organic movement within my paintings.”

Michael Wyatt, a Nashvillian, said, that the three works in this show formally trained as a graphic designer. Wyatt’s painting was influenced by interaction design and kinetic, focusing on Nashville cities and other American Iconic figures such as Frank Sinatra. Wyatt stated that he incorporated into this show.

(For some, these graffiti writers couldn’t find themselves to the work of the walls of Gallery 363. They collaborated on two public (public) rooms, one in Orange County and one in Nashville. Each showcased their own style, represent with crews, and settled into their comfort zones with walls as their canvases. Both the gallery show and the public art related a dialogue, about their artist’s work, their process, and their passion. Joiner added, “Ultimately, the art is about sharing conversation — in a community, among friends, between the walls, with the general public — and wanted to see how the conversation would unfold indoors.” Though the opening and show is over, but the discussion has just begun.

For more information about the show, contact Lindsey at Leadership Memphis, 278-0056. Leadership Memphis Gallery 363 is located at 363 South Main.)
suggested that he was the cross the faculty have to bear. Twisted mirrors underscored his satirical. A rivalry or play magnifying glasses indicated his self-magnification. Referred (do so), emblems of French irony, bespeaked his desire to ring up at the same time that it disclosed self-endowment. The starched French symbol derived, according to some, from the ancient flower, named, of course, after the Greek youth while fell in love with his own image. The architect was really just a show. His was a walk of metal patterned to look like rawened stone used to stack the gap between two houses. The ground— configuring the actual appearance of a chaise longue. Growing progressively large, its curve curved around over the wall to end at his own backside: vision indeed! An even more elaborate visual satire, Administration Spectacle (2012) conflated Ancient Roman pageantry with contemporary sporting events. One wall, for instance, replaced the Roman Colosseum with three stories of the outside, each decked with rounded arches formed by screen encased in the metal and on the inside, Libyan stadium seating. In Roman capital letters, on the triumphal arch of the entrance, the title was translated into rock Latin. But loud speakers tempeted a modern context, and other imagery, betrayed the real nature of the contest. A stylized zipper with an exaggerated flip—significantly long—triumph in the closure of a man’s pants. And three gleaming full-scow black urinals offered the soap of choice. Positioned at different heights and distances from the seawall context, these three challenges him to see greater heights, bringing to entice the aphrodisiacal grit in his retiree’s. “If you are above this line, the frightened of America next week.” To all the competitors, an aneroid: measure the speed and direction of the wind. A stop watch with Roman numerals and a scene board regulated the contest. And three someone received the event. University governor, Aurbach proclaimed, had receive a turning point—his term. Scholars also take it as the Cloche Theatre (originally 1921, reconstructed 1971). A complex configuration of children surrealists and other paraphernalia set up as a table. This little pseudo factory position was to critical theory—this dawning of seven genre scholars—who was collected. The product at the end of the final course was a book. When opened, it revealed a vibrator created in jotunia. Ultimately self-referential, Aurbach revealed, critical theory was just a person as the administrator’s vision. Satisfying the universe’s radical and silent power structure, Aurbach roused the necessity of today’s academic life. But equally as important as buying fear corruption was the satirical role of black humor. A kind of poetic safety valve, safety vented a community’s equilibrium and health, if only through the release of laughter. Few university faculty these days would not gleefully identify with the artist’s trenchant jabs at authority.
Where If I Found The SUBLIME Marine Gallery Johnson City, Tennessee March 23 – 30, 2014
taylor norris’s most recent exhibition entitled if i found a cocheystly visual collection of mixed media work and an installation, shows upon a canvas and puppet theatre as subject matter with a heavy handed approach to materiality. Everything looked like garbage, and very intentionally so. jake pensanto and mike kelley appeared to be influences, but what norris exhibited diverged off in new directions.
dirty hand, a mixed media painting made of acrylic, party streamers, fabric and plastic bags, now both black and red with a dirt. added to the subject’s spatial relationship to the entrance of the gallery, the gesture of the oversized carton hand imprinted invitation…...  

there was a window (in scrooged, prior to this christmas miracle transformation. It was obviously painted black. The height of it (making the piece about chest level or higher for viewers), the slick, reflective barrier was permeable like skin, represented by the transparent rectangular pedestal to place Moldy Marill designed by the same people who came up with gummy brains, acrylic on a Pokemon toy, looks like a long-neglected toy or candy for viewers, the title of the exhibition and the installation, the form is monumental and craft that are unified into two rooms of serious and unheralded work. Further research into John Marshall demonstrates a lifetime of work that has not received the exposure that it most likely should. What I was found, the third of the exhibition and the installation, can also be interpreted in relation to death. The body was “drowned” in the beginning of a sentence in no televised news report as well as actual accounts among forensic investigators. Norris adopting the voice of the witness, she placed herself outside of death, in the linear, fleshy sense. He negates the decorative elements so heavily sought within the history of silver for something unexpected and transcendental. It is the influence of landscapes, joined with the art of silver-smithing, to create something that is truly beyond any traditional standards or norms… something sublime. Though the exhibition shows only the sculptures from the Metal Museum’s permanent collection, the evolution of scale and conceptually driven processes are evident. Marshall doesn’t employ new techniques, but he combines the processes with materials like wood, clear acrylic, and fluorescent lights to create possible visions of silver-smithing. They are canvases, sculptures, fire and craft that come into this two rooms of various and unprecedented work. Further research into John Marshall demonstrates a lifetime of work that has not received the exposure that it most likely should which makes a sublime element. Norris will work responsibly.
The sublime element, Norris has been up for the better part of the year, and this is the most recent instalment. Even John Marshall’s work does not resistively stand with the viewer, the Metal Museum puts on quite few spectacular shows simultane-ously.

Landscape has been up for the better part of the year, and this is the most recent instalment. Even John Marshall’s work does not resistively stand with the viewer, the Metal Museum puts on quite few spectacular shows simultane-ously. Whether is it the John Marshall show, one of the other exhibitions of regional, national and international events, outsider sculptures, the blacksmith shop and foundry or one of the annual events, such as Repair Days or Forging on the Bluffs, there is plenty to check out on the bluffs of the Mississippi.

Taylor Norris, Dirty Hand, 2013, 4 x 5 ft., acrylic, party streamers, tinsel, plastic bag, spray. Painting courtesy of the artist.


Jaime Santos-Prowse: prose works as an artist and writer in Johnson City, TN.


Sublime is that which carries so much weight from tradition and symbolism as an element, it may be, Lewis orGlanz is credited with the term, using it to describe that which transcended the ordinary, leading to a sense of ecstasy, essentially the art of avoiding so significant to the greek culture. The sublime takes it’s effect from the essence of spirit, the core of an idea, and the power to communicate it. The term is often used when describing the natural world, both the beautiful and sublime. Pick any number of the Transcendentalist writers, philosophers, or explorers and the adjective is inherent among the descriptions of some natural truths.

The work of j. donaldson, posing at the National Ornamental Metals Museum in memphis contains five sculptures created by John Marshall between 1977 and 1983, through the patronage of empresas. Patrick lanese, lanese’s financial support and encouragement to create large sculpture enabled Marshall to push the limits and dialect of copper, specifically silver-smithing, and the art moves further.

Marshall was born in buffalo in 1935. He received his BFA in silversmithing and design from the Swannanoa Institute in 1965. He attended Swannanoa in 1965 and an MFA from Syracuse University in 1967. From 1970 to 2001, Marshall taught at the University of Washington in Seattle, where he was named Professor Emeritus. He has exhibited work nationally and internationally, for over 50 years and was awarded the Hon. Christmas, Johnson Achievement Award from the Society of American Silversmiths in 2006 for his innovative and inspiriting processes within the framework of the traditional medium of silver. Inside Couple (1977) was the first sculpture created in the show, Marshall used an etching technique with blocks of clear acrylic. As the title suggests, the sculpture is comprised of dualistic properties, both the actual casting itself and the negative space. Alone, this piece indicates Marshall’s consideration of the importance of each element in the work’s creation; the acrylic material mixed with the copper and the negative space that holds together the positive space as a physical object of ideas. It should be no surprise that the piece was a conduit for the body of work in the exhibit.

With Silver bowl with Ladies (1983), Marshall challenges silver’s traditions even more. The form is monumental and exaggerated, bordering on the grotesque. It is this idea of making a silver bowl was rolled into the vessel itself, battling against the heavy history and symbolism of silver. Traditional techniques of imposed and mixing were used to create patterns on the vessel that is an expression of abstract native american art, essentially the Northeastern, but due to an aggressive silver-smithing of the surface. Landscapes (1982) takes on a more historical technique, but the vessel and original nature have disappeared completely. In the years since Silver bowl with Ladies was created at this point, the element of nature and the sublime have taken effect in Marshall’s work.

The bowl (1982) and Aurora (1983) captures the surface in new methods for creating and scattering light. In The Bow, Marshall incorporates wood, acrylic, and fluorescent lights. The acrylic and clear elements are jagged and the light projected onto and through these becomes the moment of springtime dusk. Aurora, referring to the light at dawn, captures light by using reconstituted material to reflect light. The two are the largest in the show and in both instances, again, patterns and fragmentation from the piece, such as Repair Days or Forging on the Bluffs, there is plenty to check out on the bluffs of the Mississippi.


Jake Weigel is an artist and Adjunct Instructor at The University of Mississippi.

Prompted by his experiences abroad in remote locations, Pond’s work considered how attitudes towards landscape are inherently embedded in narrative and mythologies. In the past, Pond used pre-existing architectural structures as the physical platform upon which he synthesized perceptions of these very structures can be subverted. He achieved such subversion by introducing sound as a sculptural medium. For example, using microphones, transducers, and speakers, Pond created and directed sound waves into novel architectural situations. In the second body of work entitled, I’d Leave the Whole World Round, Pond transcribed these spatial auditory constructions into a comprehensible visual language, miniature sculptures. Seemingly built from the base upward, the foundation of the sculptures was a lattice of naturalistic elements like branches and vines. Each sculpture is a digitally produced white plastic figure building. Initially perceived as neutral, if not forgettable, these plastic configurations, which reference mythological symbols like Cerberus (the three-headed dog who obstructed Dante’s escape from hell and prohibited banishment), ultimately subverted notions of escape and eschaton. The sculptures’ base and structure were composed of fantastical entities in size and orientation. Pond’s three-dimensional work addressed experiences with fantasy, which induced both desire and despair. The naturalistic foundation of each sculpture seemed to legitimate these fantastical spaces and further embed them into a preexisting landscape. Initially, the lattice of Couch’s winning and fantastical expectations of escape. Pond’s two-dimensional work, which was produced through digital printing, lent a similar sense of placelessness. These works alluded to some type of topographical compass, yet to plunge deeper into its cavernous spaces would merely augment disorientation. Pond’s three-dimensional work addressed experiences with fantasy, which induced both desire and despair. These exotic landscapes offered a momentary reprieve from monotony, but simultaneously invoked anxieties of edge. Maps of a foreign land, these works recalled adventure and exploration, but wanted to proceed with caution. Momentary escapes to utopia may result in infinite banishment to dystopia.

University of Arkansas at Little Rock
Art Galleries, Fine Arts Building
ualr.edu/art/galleries

Dustin Farnsworth, *The Myth of Life and Truth*, Mixed Media, 2010

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